

University of Toronto Faculty of Music

A Concert in Honour of
John Hawkins
50th Birthday

Composer, Pianist, Teacher, Professor



Guest Artists
perform selections of
Hawkin's works
composed from 1971 - 1994

Sunday, March 12, 1995

8:00 pm

Walter Hall, Edward Johnson Building

PROGRAMME



Waves for soprano and piano (1971)

Teri Dunn, soprano
Stephen Clarke, piano



Etudes for two pianos (1974)

Bruce Mather & Pierrette Lepage, pianos



substance-of-we-feeling (1985)

Bob Becker & David Carlisle, percussion



Music for an Imaginary Musical (1994)

Prelude and Cradle Song

First Dance

Second Dance

Vision, Reprises and Postlude

University of Toronto Contemporary Music Ensemble
Gary Kulesha, director

Tom Marcaccini, clarinet

Jason Galamaga, horn

Julia Seager, harp

John Farah, piano

David Kaye, bass

Christine Huang & Thomas Brett, percussion

Andrew Chung, conductor

Programme Notes



Waves for soprano and piano was commissioned by the Société de Musique Contemporaine du Québec through the Canada Council. Soprano Margo McKinnon and pianist Bruce Mather gave the first performance of the work in November 1971.

The work actually began as a solo piano piece, but I soon realized that the underlying poetic ideas required the added dimension of word-symbols for purposes of clarification. I had been absorbed in reading *Four Quartets* by T.S. Eliot and wished to convey, in some way, his ideas in music with out actually trying to set his poetry to music. I viewed the *Four Quartets* as basically a meditation on time and its various aspects. I assembled the text myself, and included some brief quotations from Eliot's work.



Etudes for two pianos, commissioned by the Canadian Broadcasting Corporation, was completed during the summer of 1974. It was written at the request of Canada's outstanding duo-piano team Pierrette Lepage and Bruce Mather, and received its first performance in Vancouver in May 1975. There are three movements:

The first is basically a two-voice composition -- each of the voices uses a limited series of intervals -- tritones, major and minor sixths, major sevenths and minor ninths. The large-scale design of the movement involves a gradual increase in speed and density during the first two-thirds of the piece and a subsequent decrease during the last third. Tempi are in constant flux and the effect is one of overlapping waves.

The second movement is deliberately static and dance-like, with sudden stops and starts. The pianists are given complementary pitch configurations of six tones each.

The final movement is a study in polymetres. For example, at the beginning, piano I plays in 5/4 while piano II is in 4/4 time. Two characteristic types of music emerge -- one consists of an ostinato pattern of staccato seven-note chords -- the other is basically melodic in character and is modelled intervallically on material from the first movement. There are several precisely controlled changes of speed. The piece gradually 'runs down' and ends in a quiet coda.



substance-of-we-feeling was commissioned by New Music Concerts through the Ontario Arts Council and is dedicated to Bob Becker and Russell Hartenberger. It is the third piece in a trilogy of 'musical comedies' -- all three involving percussion instruments -- which includes *Breaking Through* (Jules Léger Prize, 1983) and *Dance Variations* (1983) written for Nexus.

Shikasta, the first volume of Doris Lessing's visionary novel cycle *Canopus in Argos: Archives*, presents a brief but vivid history of the world as viewed from the special perspective of visiting outsiders. Early in the novel, one of the 'visitors' describes 'a rich and vigorous air, which keeps everyone safe and healthy and above all, makes them love each other. This supply of finer air has a name. It is called the 'substance-of-we-feeling'.

In attempting to portray this mysterious 'substance' in purely musical terms, I invented material modelled on popular song and dance and developed this material into a larger-scale form, exploiting musical and spatial symmetries in a variety of ways.

Surely this century's popular music and theatre music is a manifestation of what might be termed the musical collective unconscious, a global musical intuition which could happily be likened to Mrs. Lessing's 'substance-of-we-feeling'.

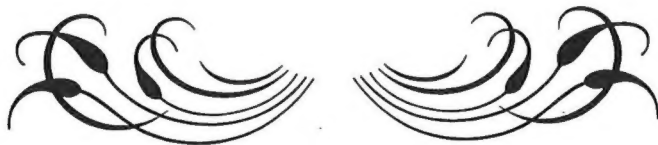
The work is scored for marimba, vibraphone, drums, cymbals and xylophone (all amplified) and was completed in August 1985. In one continuous sonata-like movement, its seven overlapping sections form a palindromic or cyclic pattern -- A B C D B C A.

- John Hawkins © copyright 1985

(Excerpt from *Shikasta* published by Granada Publishing Ltd., London)



Music for an Imaginary Musical was written at the request of Gary Kulesha specifically for the Contemporary Music Ensemble at the Faculty of Music, University of Toronto. The first performance was given on November 23, 1994 in Walter Hall, Edward Johnson Building. It is scored for a miniature theatre orchestra.



John Hawkins - Selective Listing of Works

- Eight Movements* (1966) fl., cl.
Five Pieces (1967) pno
Remembrances (1969) hn., tp., tb., hp., pno
Two Pieces (1969-70) orchestra
Waves (1971) sop., pno
Spring Song (1974) SATB, chorus
Etudes (1974) 2 pno
Quintet (1977) fl., ob., cl., hn., bsn.
Prelude and Prayer (1979-80) orchestra, ten. solo
(poem by e. e. cummings)
Three Songs (1981) ten., hp
(poems by L. Bogan, W. H. Auden, S. Plath)
Dance, Improvisation and Song (1981) cl., pno
Breaking Through (1982) sop., pno, perc. (texts by composer)
(1983 Jules Léger Prize for New Chamber Music)
Dance Variations (1983) perc. quartet
Three Archetypes (1984) str. quartet
substance-of-we-feeling (1985) perc. duo
Two Popular Pieces (1986) guit. duo
Light to Dark (1987) sop., cl., pno (text by composer)
The Cicada's Song to the Sun (1987) sop., ob., guit.
-- new version (1994) sop., ob., hp (text by composer)
The First Fable (1988-89) ob. (+E.hn.), vc., pno, perc., sop.,
mezzo-sop., mimes, dancers, narrator. (story by Timothy
Findley, lyrics by Timothy Findley and the composer,
original direction and choreography by Felix Mirbt)
BuffaloJump (1992-93) ob. (+E. hn.), vc., perc., pno, dancers,
narrator (Story after a traditional Blackfoot legend, and
original choreography by Randy Glynn.)
Music for an Imaginary Musical (1994) cl., hn., hp., perc., pno, db.

JOHN HAWKINS

Born in Montreal, John Hawkins received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with noted pianist and teacher Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basel, Switzerland.

Mr. Hawkins held a Woodrow Wilson Fellowship for post-graduate work in music and later received a Senior Arts Grant from the Canada Council enabling him to live and work for one year in New York City. In 1983 he was awarded the prestigious Jules Léger Prize for new Chamber Music. A resident of Toronto since 1970, Mr. Hawkins has been active as a pianist, composer, teacher and conductor.

Mr. Hawkins has written music for various groups and organizations such as the CBC, New Music Concerts (Toronto), Société de Musique Contemporaine (Montreal), Nexus, The York Winds, Chamber Concerts Canada, The Atlantic Arts Trio, and the Toronto Symphony. His *Two Pieces for Orchestra* have been performed by the London (England) Philharmonic Orchestra under Andrew Davis.

The First Fable is a 1988-89 collaboration with writer Timothy Findley and director Felix Mirbt. It was featured at the Guelph Spring Festival and at the Milk International Children's Festival at Harbourfront in Toronto.

Mr. Hawkins wrote the music for *BuffaloJump*, a ballet with story (after a traditional Blackfoot legend) and original choreography by Randy Glynn. Commissioned by Chamber Concerts Canada, this work was first performed in March 1993 at the St. Lawrence Centre for the Arts by the Musical Magic Ensemble, under the direction of John Greer, and members of the Randy Glynn Dance Project.

